



Royal
Academy
of
Music

Junior Academy
PROSPECTUS





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Entry

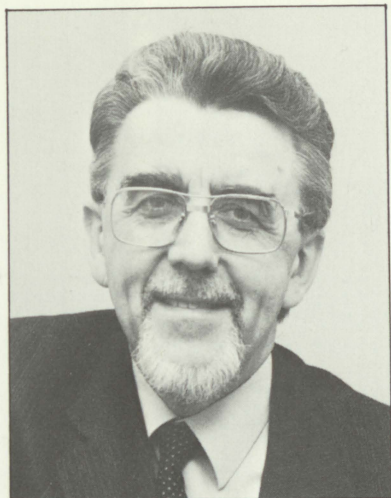
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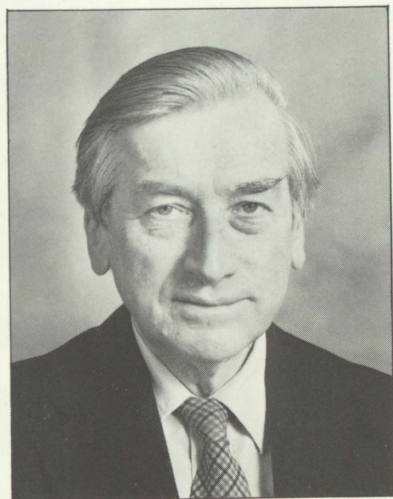
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Introduction



Sir David Lumsden, Principal



Gavin Brown, Director, Junior Academy

The Royal Academy of Music is Britain's oldest music conservatoire. It is situated in a central location close to Regent's Park, and within easy access of London's main railway stations.

In 1935 a Junior Exhibitioners' Course was founded by Margaret Donnington to provide subsidised music tuition for children in London schools.

Since the Second World War the emphasis has increasingly been on intensive training for musically talented children. Places are offered to those who show the kind of musical flair and potential which can lead to their proceeding to music higher education when they leave school, if it is their wish to pursue a career in music.

Approximately half the children are in receipt of grants from local authorities (see under Entry, paragraph 3) while others are private fee-payers and it is in recognition of this changed situation that the name of the school has been changed to Junior Academy from 1986.

The total number of children on the course is in the region of 180-200.

Every autumn a good number of our leaving pupils take up places in the senior Academy, at other colleges of music, and at universities to read music. The musical profession contains many people who started their training in this way, an important advantage of which is that a musically gifted child can combine appropriate musical training with a normal life at school and at home.



The curriculum

1 Subjects taught **(principal and second study)**

Flute Recorder Oboe Clarinet Bassoon

Horn Trumpet Trombone Tuba

Percussion Harp
(Academy instruments available)

Violin Viola Cello
Double-Bass (Academy instruments available)

Piano Organ

Guitar

Singing (for boys and girls who have started
to develop adult voices)

Composition

Pupils can learn two instruments. Principal study lessons are normally 45 minutes in length and second study lessons 30 minutes. Principal study string and wind instrument players usually learn the piano as a second study.

2 Orchestras

There are two orchestras. The main Symphony Orchestra rehearses for two hours each week. The Second Orchestra provides initial training; it rehearses for one hour each week.

Entry is by audition, held at the end of the summer term. The pupil's professor advises the Director when it is the right moment for this, in accordance with the sound establishment of the pupil's technique.

Entry is normally to the Second Orchestra, promotions to the First Orchestra being mainly based on assessment of the pupil's work in the Second. (It is occasionally possible for an advanced pupil to go straight into the First Orchestra).

There are opportunities for advanced pupils to play concertos with orchestra, either at concerts or in 'rehearsal performances'.





3 Ensemble playing

There are a number of varied opportunities for ensemble work, which include:

Chamber music for advanced string, wind, and piano players

Groups for junior string and recorder players

Brass and percussion groups

Ensembles playing mainly 20th-century music, including pupils' compositions on occasion

Piano accompaniment

4 Supporting work

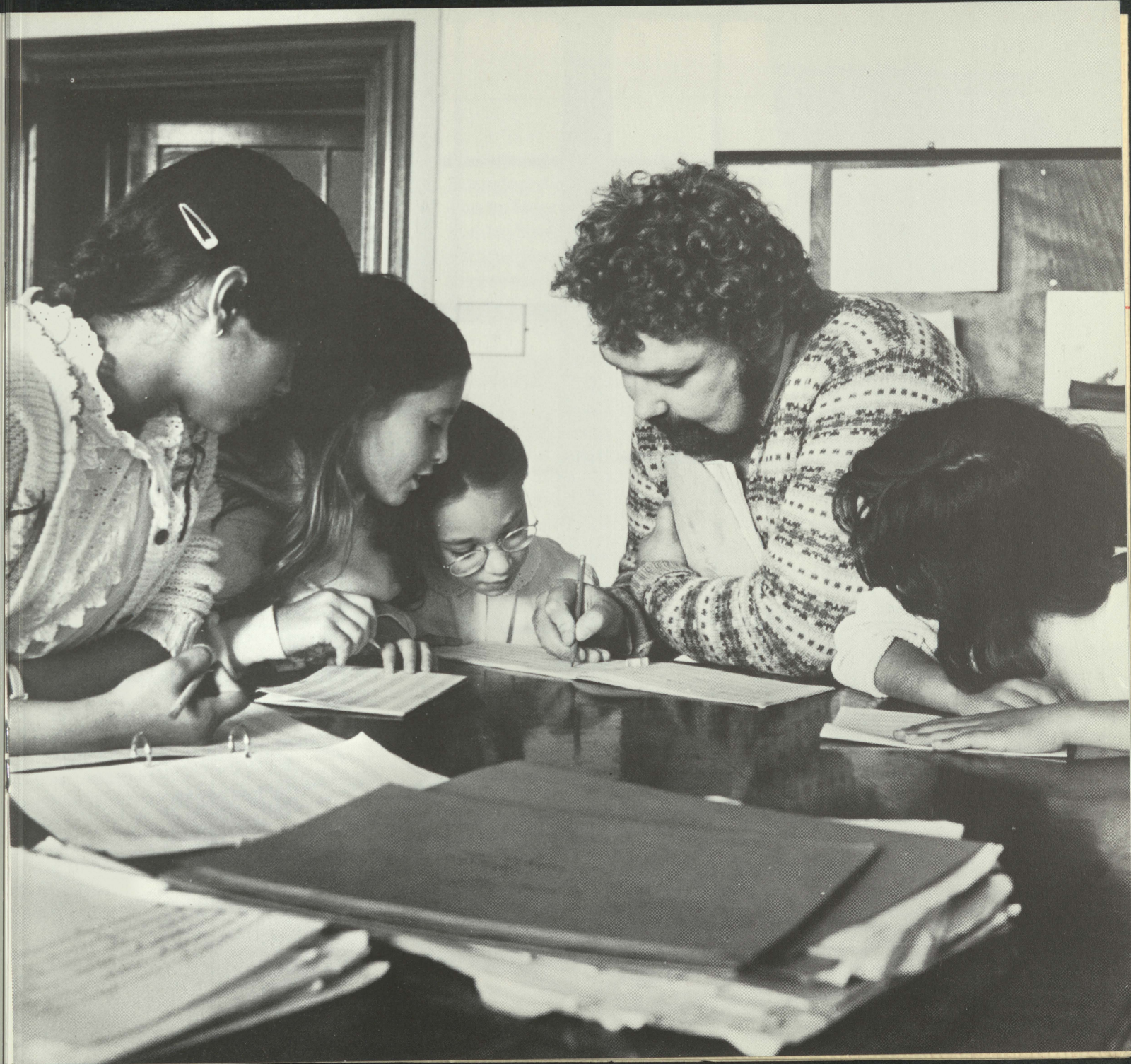
Great importance is attached to the development of the pupil's all-round musicianship, to provide a good support to his instrumental skills. This is particularly important with those older pupils who are preparing for music higher education entrance; their needs are individually assessed and provided for. Pupils' composition is encouraged.

a. Classes

A full range of classes catering for all levels of ability. New pupils are given a written test to determine the level of class to which they should be allocated. The main emphasis of the work is on aural perception, with the teaching of the rudiments of notation and music techniques incorporated in such a way that 'theory' always has a live musical presentation to it.

b. Smaller groups

Smaller groups are set up as required to meet specific requirements. Most of these are for pupils needing tuition for the Associated Board Theory Grade 5 examination, as a qualification for going on to higher practical grade exams. Help can also be given, at the request of a child's instrumental professor, with preparing for the aural training requirements of practical examinations.





c. Keyboard skills

It is important that pianists should be able to develop their skills in extempore playing, as well as their proficiency in prepared performance. This includes such abilities as reading at sight, both keyboard and non-keyboard (eg choral music) scores, realising the keyboard part of a Baroque piece from the bass-line, harmonising folk-tunes etc, and improvisation. Piano professors recommend when their pupils are ready to start this kind of work, which is also done in small groups.

The work is especially important for many of those going in for music higher education entrance, including many performance-weighted music courses.

d. Choirs

Although the number of pupils who are taking singing as an individual study is small, we attach great importance to singing in choirs as a form of music training, especially in the matter of aural perception. There are three choirs, one for younger boys, one for younger girls, and one for older pupils (ie sopranos, altos, tenors, and basses).

These choirs also enable pupils to experience music other than that which involves their main instruments.



5 Time-tabling

The main session takes place between 9am and 2pm on Saturdays, while some of the chamber music and ensemble work takes place during the afternoon. It is recognised that some pupils live too far away to be able to arrive at the Academy by 9am and their work is time-tabled accordingly.

The amount of work tends to increase in each successive year of a pupil's time on the course, and in the final two years there have to be options between alternative studies. Pupils and their teachers are consulted about this.

6 Preparation for music higher education entrance

If a 16-year old pupil hopes to go on to music higher education, at either music college or university, consultations assessments and advice are given, with such subsequent provision in his curriculum as is required.

Concerts

Concerts range from full orchestral programmes to informal occasions at which the pupils of a teacher play to each other. Advanced pupils have an opportunity, subject to the recommendation of their professors, to perform in the main concert hall (the Duke's Hall), and increasing attention is given to platform presentation as well as to the musical rehearsing.

Usually there are three official concerts per term.

Examinations

Staff are encouraged to use the Associated Board's examinations for their pupils, but only when appropriate to their needs.

Prizes

Each term there are prize competitions in one major department of our work (eg wind in one term, piano the following term etc.). These competitions include opportunities for younger competitors.

We frequently engage as adjudicators those members of the senior Academy's professorial staff who do not teach in the Junior Academy, thus giving a view of our work to a wider range of Academy professors.

Canteen

The Academy's canteen is manned on Saturdays by a group of parents, who serve light refreshments for the greater part of the morning session.

Entry

1 Ages and standards

Children are admitted from a wide age range, the most common being 10-13. A few 8- or 9-year olds are regularly accepted while consideration is given to teenagers up to and including 16-year olds. However at 15 or 16 years, it is assumed that a candidate is at least thinking about the possibility of future adult music studentship, and their suitability for admission is judged in relation to the likelihood of achieving their objective in the limited time at our disposal.

As a rough guide to standard, a typical 11-year old admission is likely to have an Associated Board Grade 5 Distinction. But examination level is neither the only nor the main criterion; we are looking for 'commitment' in the playing and liveliness of musical instinct and response, and these qualities can sometimes be discerned in those at a lower level of achievement. But with older candidates the level of achievement becomes progressively more important, (as referred to above) and a 16-year old will need to be at, or near, the level of doing a good Grade 8.

2 Auditions

The main period for auditions is April, for entry in September. Auditions can be arranged at other times for entry in January or April if there is a vacancy for the instrument concerned. Enquiries are welcomed at any time.

Candidates are asked to perform two contrasting pieces of their own choice on their principal instrument, and one piece on any other instrument. On their principal instrument they may be asked to play some scales and arpeggios with which they are currently familiar. They are also assessed on the level and alertness of their sight-reading and aural perception. Older candidates are interviewed about their musical and academic situation and future. Candidates are invited to present any other aspects of their music they wish, eg compositions, treble singing, recorder playing etc.

Candidates are welcome to bring their own accompanists, but if this is not convenient we will be pleased to provide one.



3 Fees

There is one standard fee which covers the whole of the pupil's work (see the Entry Form).

A number of scholarships are available, with some preference given to players of designated instruments (which vary from year to year). Details of these are advertised in the press, but enquiries are welcomed.

Certain local authorities support pupils from their maintained schools on the Course. These include some outer London boroughs, while others are South-Eastern shire county councils. The normal procedure with these LEA's is that they circularise their schools during the autumn, inviting candidates for their own auditions in the New Year. From these auditions they draw up short-lists for submission to the junior departments of London's music colleges, to be included in our auditions in April. On the other hand a few LEA's will consider applications from private entrants who have been offered a place by us. We are always pleased to provide information from our past experience about the likely situation prevailing in the area where you live.

4 Applications

Applications should be made on the enclosed form.

Enquiries to the
Secretary, Junior Academy
Royal Academy of Music
Marylebone Road, London NW1 5HT
Telephone 01-935 0563

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Junior Academy

1987-1988

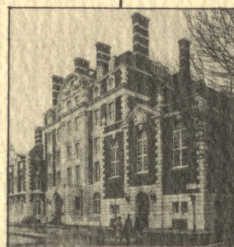
**APPLICATION FOR
ADMISSION**

Private fee-paying candidates:
the current fees, for 1986-7,
are £325 per term

Application to be submitted
not later than 2 March 1987
for September 1987 entry
together with

Entrance Fee of £5 and
stamped addressed envelope

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London NW1 5HT
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BLOCK LETTERS PLEASE

NAME IN FULL

DATE OF BIRTH

HOME ADDRESS

TELEPHONE

PARENT(S)' WORK TELEPHONE(S)

NAME AND ADDRESS OF SCHOOL

RECOMMENDED BY

Headmaster/Headmistress or Music teacher

SIGNED

INSTRUMENT PLAYED

STUDIED FOR

YEARS

PRESENT TEACHER

OTHER INSTRUMENT (if any)

MUSIC EXAMINATIONS PASSED (if any)

NAME OF PARENT (OR GUARDIAN)

SIGNATURE

DATE

1987
For office use

Received

Fee to cashier

Audition

Day:

Time:

Result:

Sent:

Place
accepted/declined



**Royal
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of
Music**

Junior Academy

Marylebone Road
London NW1 5HT
tel: 01-935 0563

Professorial Staff

Pianoforte

Jean Anderson FRAM
Timothy Barratt GRSM, LRAM, LTCL
Jeremy Brown ARAM
Guy Cremnitz LRAM, ARCM
Malcolm Hawkins M Mus(Lond), LRAM
Pamela Jaquarello ARAM
Anne Martin ARAM
Antonietta Notariello ARAM
Albert Alan Owen ARCM
Valerie Pardon B Mus(Lond), ARAM
Cynthia Phillimore ARAM
Maria Solimini
Honours Diploma Rome Conservatoire
Patsy Toh ARAM
Pamela Turnlund LRAM, ARCM, LTCL
Olga Wilson ARAM, ARCM
Barbara Withers ARAM
Beryl Woods GRSM, LRAM
Rosemarie Wright ARAM

Violin

Shirley Barraclough ARAM
Helen Brockis GRSM, LRAM
Renee Clare Hon ARAM, ARCM
Derek Collier FRAM
Patricia Lovell GRSM, Hon ARAM
Jack McDougal Hon ARAM
Ellen Martin LRAM
Sheila Nelson B Mus(Lond), Hon ARAM
Alla Sharova Hon ARAM,
Diploma Leningrad Conservatoire
Jill Thoday ARAM
Brian Underwood ARAM

Viola

Ursula Stedman ARAM

Violoncello

Pat Arrowsmith LRAM, ARCM, LTCL
Josephine Easthope LRAM
John Franca ARCM
Penelope Lynex ARAM
Lilly Phillips FRAM

Double Bass

Emanuel Shulman Hon ARAM

Flute

Ingrid Culliford ARAM
Maija Lielausis Hon ARAM

Recorder

Christopher Ball ARAM
Gillian Hopwood GRSM, LRAM, ARCM

Oboe

Cynthia Phillimore ARAM
Judith Thomas ARCM, LRAM

Clarinet

Christopher Ball ARAM
Robert Bramley ARAM
Gillian Hopwood GRSM, LRAM, ARCM

Bassoon

David Chatterton AGSM

Horn

James Diack Hon ARAM

Trumpet

Howard Hawkes ARAM, LGSM
Edward Spratt ARAM

Trombone

Alan Hutt ARAM

Percussion

Lillian Simpson

Harp

Imogen Barford BA(Cantab), LRAM

Guitar

Michael Lewin ARAM

Singing

Elizabeth Cooper GRSM, ARAM, ARCM

Composition

Melanie Daiken M Mus(Lond), ARAM
Gareth Walters FRAM

Orchestras

Sidney Ellison FRAM

Classes and Choirs

Elizabeth Cooper GRSM, ARAM, ARCM
Melanie Daiken M Mus(Lond), ARAM
Malcolm Hawkins M Mus(Lond), LRAM
Cyril Lloyd M Mus(Wales)
Robin Page BA(Cantab), LRAM
Stephen Rhys B Mus(Lond), FRAM



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